

AZZURRI
HOME VIDEO



UNICA REGOLA: VINCERE

«SLEEPING DOGS» A FILM BY ROGER DONALDSON

STARRING SAM NEIL • IAN MUNE

SPECIAL GUEST STAR WARREN OATES

Dal regista di
za via di scappa

te tuhi

Summer 2016-17
Exhibitions and Events

Free Entry

Jem Noble

adoptthenewphilosophy

(100mph Bitch), 2016

(screenshot)

SD video

commissioned by Te Tuhi,

Auckland

image originates from

Sleeping Dogs

(Roger Donaldson, 1977),

digital transfer from

Betamax video



Jem Noble: Dream Dialects

12 November 2016 – 19 March 2017

How does entanglement in the technical circuits of ‘progress’ shape not just our dreams, but our capacity to dream? – Jem Noble

Dream Dialects is a solo exhibition of online, offsite and gallery-based artworks by Jem Noble, a British artist based in Vancouver (Unceded Coast Salish Territories) and Melbourne (Kulin Nation). In this Te Tuhi commissioned exhibition, Noble draws from ongoing research investigating technical media artifacts and processes: as intimate entanglements of matter, subjectivity and culture, through which the conditions of globalisation are both produced and contested. To do so, Noble takes materials and ideas on diverse journeys of translation and transformation, featuring widespread and obscure forms of technical media including but not limited to 16mm film, VHS, DVD, LaserDisk, books, posters and networked devices – fabricated, documented, ordered, outsourced, collected, uploaded and broadcast. Specifically, the exhibition includes a series of responses to the New Zealand film *Sleeping Dogs* (1977) directed by Roger Donaldson and to the novel *Smith's Dream* (1971) written by C. K. Stead, on which the film is based. Both the novel and film tell a fictional tale of an insidious authoritarian power supplanting liberal democracy under familiar mantras of economic crisis and national security. *Dream Dialects* takes the contemporary resonance of this story as a starting point to consider the media through which narratives circulate and how they affect the nature of subjectivity and its capacity for political action.

Supported by Canada Council for the Arts, British Columbia Arts Council and Deakin University.

Kalisolaite 'Uhila: Pigs in the yard II

12 November 2016 – 19 March 2017

'Uhila's practice derives from a lived experience of the body as a cultural and political entity . . . his works oscillate between Tongan and Western notions of the body, space, and time. – Nina Tonga

Pigs in the Yard II is a new Te Tuhi commission by Auckland-based artist Kalisolaite 'Uhila. In this solo exhibition 'Uhila revisits an earlier series of works which investigates the relationship between humans and pigs. The first iteration was a performance in which 'Uhila reversed the relationship of humans and animals by allowing a group of pigs to run free while the artist and the audience were confined behind fences. In a later work he shared a container with a piglet for a week. For Te Tuhi, 'Uhila develops this inquiry further through a video installation documenting the life of pigs and the cooking of a whole pig as a live action.

As is the case in many Polynesian societies, pigs in Tonga are reserved as a sacred animal used as a ceremonial food for only important occasions such as weddings or funerals. Due to this status, pigs in Tonga are allowed to roam about with relative freedom. However, in most Western societies pigs are sometimes caged in adverse conditions and are a symbol for uncleanness or gluttony. 'Uhila also cites George Orwell's novel *Animal Farm* (1945) and in particular the pig protagonist Napoleon who leads a rebellion against a human farmer. The political allegory that plays out in *Animal Farm* holds added significance to 'Uhila as a reflection on the compulsion of human nature to create social structures and how this often involves an occupation of space and the control of bodies. In this sense, the pigs in 'Uhila's work are significant as sacred animals of Tongan lore but also surrogates for the human body and a metaphor for the freedom or repression of life.

'Uhila was Te Tuhi's 2013 Iris Fisher Scholarship Recipient.



Kalisolaite 'Uhila
Pigs in the Yard
(Performance Arcade,
Auckland), 2011



Katrina Beekhuis
research image
(tree hole), 2016
courtesy of the artist
commissioned by
Te Tuhi, Auckland

Katrina Beekhuis: Potters Pink

12 November 2016 – 19 March 2017

Potters Pink is a Te Tuhi commissioned solo exhibition by artist Katrina Beekhuis. In this exhibition, Beekhuis draws on her continuing research into the automatic process of perception to create a new body of work specifically for Te Tuhi's gallery space.

During the process of perception, we filter light, sound and touch in order to conceive what a thing is, to give it a concept, to name or demarcate it. This calibration is a fundamental mechanism that helps us survive in the world – an ability to register something then place it in the background of our consciousness. For example, knowing that the shiny metallic lump hurtling toward you is a car is important. Through this designation the car becomes classified and known but also singular and restricted.

Beekhuis offers visitors to the gallery a hesitation in this perceptive moment by presenting images objects and drawings whose demarcations have been softened through processes of layering and inversion. This process can be seen in *Wire drawing (roof netting)*, 2016, which takes the grid format of a section of roof netting and remakes it using trace wire. This wire is joined by heating each cross section over a low burning flame. Through retracing its making in this delicate way, the thing that's produced offers a moment of duality slipping between object/artwork, sculpture/drawing, and something/nothing.

In *Potters Pink*, methods of decompression are inherent in Beekhuis' process of making, such as drawing, painting, modelling, photographing, scanning and printing to move the works either toward the subjective or away toward the objective.

Beekhuis was Te Tuhi's 2015 Iris Fisher Scholarship Recipient.



Hannah Valentine

Grips, slips, of space, a memory, 2016

(in progress) courtesy of the artist
commissioned by Te Tuhi, Auckland

PROJECT WALL

Hannah Valentine: Grips, slips, of space, a memory

12 November 2016 – 26 February 2017

For Te Tuhi's Project Wall Hannah Valentine has created a series of small bronze objects. Titled *Grips, slips, of space, a memory*, Valentine invites visitors to pick up and hold the objects for the duration of their visit. Resembling tools, weights, and revealing the contours of the hand that cast their mould, Valentine's objects rest on stands waiting for interaction. Inspired by artist Franz West's series of works called *Adaptives*, and the notion that individual works of art never carry individual meaning, the response of the audience is integral to the whole experience. *Grips, slips, of space, a memory* offers a resistance to the sublimation of digital and virtual experiences through touch and action.

Valentine was Te Tuhi's 2016 Iris Fisher Scholarship Recipient.

BILLBOARDS

Shelley Jacobson: Surface Expressions

12 November 2016 – 19 March 2017

Auckland-based Shelley Jacobson presents an iteration of her publication project, *Surface Expressions*, in which she explores the Wairakei geothermal area in the central north island through images and found text. Jacobson is particularly interested in the human use of this landscape over time, including its status as a world renowned tourist destination in the late 1800's, the harnessing of its energy for electricity in the mid 1900's and its human-made geothermal attractions today.



Shelley Jacobson

Geyser Off, 2016

commissioned by Te Tuhi, Auckland



UPCOMING

Yona Lee: In Transit (Arrival)

Saturday 11 March – Sunday 23 July 2017

Over the last five years, Auckland-based artist Yona Lee has become recognised for creating elaborate linear steel structures that are meticulously folded, bent or welded to respond to different spaces. These site-specific installations have increasingly incorporated everyday objects within them as if the flotsam and jetsam of discarded consumer products have become tangled in a metallic fishnet. Lee's upcoming exhibition *Transit (Arrival)* will be her largest and most ambitious installation to date.

This major Te Tuhi commission, explores the structure and pulse of civilisation through a vast entangled structure made of stainless steel tube commonly used as barriers and handrails in train stations and airports around the world. This is the same railing that fences off sections of Seoul Metro stations, the tubing that rotates in the turnstiles as you enter the New York subway, the pole that you grasp as the Tube hurtles beneath London, or the bars that hold your bag in place on the Shinkansen as you depart Tokyo. The ingenious simple design of this system makes it easy to install and easily adapted for purpose, and is the means through which bodies can be corralled in efficient uniformity.

Interwoven throughout the structure will be a miscellany of everyday objects ranging from coat hangers to bus handles and from street signs to umbrellas. Through this elaborate construction, Lee provides an intriguing framework to consider the objects that surround us, the infrastructures that mobilise and the systems that control.

Yona Lee

In Transit, 2016

(install view)

Alternative Space

LOOP, Seoul

courtesy of

Alternative Space

LOOP, Seoul

Open Daily: 9am – 5pm
(closed on public holidays)

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ABOUT TE TUHI

Te Tuhi is one of New Zealand's foremost contemporary art spaces and a leader in supporting experimental practice. Te Tuhi is committed to contemporary art that is locally engaged, regionally responsive and internationally ambitious.

Te Tuhi's primary focus is on research and commissioning ambitious new works, acting as a catalyst for new ways of thinking and engaging with communities. Te Tuhi has a growing international reputation for its innovative programme, one characterised by risk-taking with a strong awareness of social, political and environmental issues. Te Tuhi has a long history of working with nationally and internationally established artists such as Aernout Mik, Tom Nicholson, William Pope.L, Santiago Sierra, The Otolith Group, Tehching Hsieh, Artur Zmijewski, L. Budd, Phil Dadson, Julian Dashper, Darryn George, Maddie Leach, Alex Monteith, Kate Newby, Luke Willis Thompson, and Kalisolaite 'Uhila.

Te Tuhi presents exhibitions at its Pakuranga gallery and via its extensive offsite programme throughout Auckland and beyond. All Te Tuhi exhibitions are free, as are most of its public programme of events.

Cover image:

Jem Noble

Sleeping Dogs Azzuro Home Video Release (2016)

VHS video cassette and case (studio view)

commissioned by Te Tuhi, Auckland

PRINCIPAL FUNDERS



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FESTIVAL

Events

Unless otherwise stated, all events are free and held at Te Tuhi 13 Reeves Road, Pakuranga

Artist Talk & Film Screening

Wednesday 9 November, 6–8:30pm

Paramount Cinemas, 25 Courtenay Place,
Wellington

Jem Noble talks about his practice and his exhibition *Dream Dialects* in response to the film, *Sleeping Dogs* (1977). This is a free event. Seats are limited.

Summer Exhibition Opening

& Second Saturday Late Night

Saturday 12 November, 4–6pm open until 8pm

Second Saturday Late Nights

open until 8pm

Saturday 10 December 2016

Saturday 14 January 2017

Saturday 11 February 2017

Autumn Exhibition Opening

& Second Saturday Late Night

Saturday 11 March, 4–6pm open until 8pm

Yona Lee: In Transit (Arrival)